

DIRECTOR ALAN SCHNEIDER TO SPEAK: WHO'S AFRAID OF EDWARD ALBEE?

Who's Afraid of Edward Albee? is the subject Alan Schneider, acclaimed director, will speak on in Murphy Chapel on Nov. 20 at 7:30 p.m. He will discuss the need for more experimentation in the theatre, new playwrights and who is



Alan Schneider

"sick", the playwright or his audience?

Mr. Schneider is a director who loves the challenge of the unusual, the difficult, the exciting. He has directed numerous hit Broadway

plays in the last ten years. These successes began with *The Remarkable Mr. Pannypacker* and have included *Who's Afraid of Virginia Woolf*, *Tiny Alice*, and currently *The Homecoming*, *The Birthday Party* and *You Know I Can't Hear You When the Water's Running*.

Mr. Schneider has also found an outlet for his unusual talent in many avant-garde off-Broadway productions. He has staged all of the works of Samuel Beckett in this country and, in 1962, his staging of Harold Pinter's twin bill *The Collection* and *The Dumb Waiter* won him the OBIE Award.

Alan Schneider entered John Hopkins University planning to become a physicist. He then switched to the University of Wisconsin and majored in journalism but acted in a college production of *The Release* and directed his first stage play, *Squaring the Circle*.

Subsequently, he was elected president of the Wisconsin Players. From Wisconsin he went to Catholic University to teach theatre, where he has been ever since.

Mr. Schneider is described as a delightful and popular speaker at colleges and universities all over the United States. Yale University says of his visit, "the students are still talking about his appearance with great enthusiasm. Schneider was a solid hit." His lecture at Beaver on Nov. 20 will be followed by a coffee hour for all attendants.

Forum To Present "The Seventh Seal": Bergman's Bubonic Vision Plagues Film

Forum of Arts and Sciences will present Ingmar Bergman's *The Seventh Seal* on Thursday, Nov. 9, at 7:30 p.m. and Friday, Nov. 10, at 8:30 p.m., locations to be announced.

The Black Death scourged Europe in the middle of the 14th Century. It came also to Sweden. This film tells of what may have happened during these years of the plague.

Antonious Block, a knight, is on his way home from a Crusade with his squire. They are both bitterly disappointed. As they ride along, they see traces of the plague.

The knight went off to the Holy Land as a young man full of implicit faith, but he returns tormented by doubt and uncertainty. Yet he is not finished with life. When Death suddenly stands in front of him, he begs for a respite and proposes a game of chess.

Before he dies, he wants to have done one significant action. He is given the opportunity when chance brings in his way a little family of strolling players who, in the midst of a world of suffering and

Dr. Palmer Speaks On Foreign Policy: India and Pakistan

Dr. Norman Palmer, professor of political science and chairman of the international relations program at the University of Pennsylvania, will speak at Beaver tonight. His subject is U. S. Foreign Policy: India and Pakistan.

Dr. Palmer's interests lie in Southeast Asia, which is the theme of the International Relations Club this year. He is president of the National Council of Asian Affairs; chairman of the Friends of India Committee; on the board of directors of American Academy of Political and Social Science; co-ordinator on the University of Pennsylvania Karachi Project; and visiting Fulbright professor at the University of Delhi.

Dr. Palmer has written *International Relations: The World Community in Transition*, and has published recent articles in *Current History*. His latest book is *The Indian Political System*. He has recently visited India, Pakistan, Germany, Nepal, Japan, Hong Kong, and Thailand.

Dr. Palmer comes to Beaver through the Speaker Service of the World Affairs Council of Philadelphia.

evil, have kept their bright trust, their joy in being alive. As the game of chess draws to its close, he upsets the pieces in order to gain time and save the little family from death.

The *New York Times* said in its review, "vivid and alive . . . magnificently made and acted . . . it quivers with misery and torment and bounces with peasant lustiness. The profundities of the ideas are lightened and made flexible by glowing pictorial action that is interesting and strong. Mr. Bergman hits you with it right between the eyes."

Prof. X Unmasked At Nov. 7 Convo

Prof. Gene H. Outka, an assistant professor of the department of religion at Princeton University, spoke at convocation Nov. 7. His lecture was titled "Human Sexuality and the Place of Rules."

Prof. Outka gave consideration to historical assumptions about sexuality now being reexamined. He spoke about the current debate about the "new morality" and his own assessments.

He received his B.A. from the University of Redlands in 1959, his



Prof. Gene H. Outka

B.D. from Yale University Divinity School in 1962, and his M.A. and Ph. D. from Yale University Graduate School in 1964 and 1967. His field of special proficiency is Christian ethics.

Prof. Outka is an editor, together with Paul Ramsey, and contributor to a forthcoming volume entitled *Norm and Context in Theological Ethics* to be published by Scribner's in the Spring of 1968.

Beaver News

Volume XLII, Number 4

BEAVER COLLEGE, GLENSIDE, PA.

Wednesday, November 8, 1967

Children's Hour Opens Nov. 15

Banned in Boston

BY JUDI FINE

Theatre Playshop will present Lillian Hellman's play, *The Children's Hour*, directed by Mr. Peter Moller, beginning next Wednesday, Nov. 15, through Sunday, Nov. 19.

The Children's Hour was Miss Hellman's first play and distinguished her overnight as one of the finest playwrights in America. The play was first produced on Broadway in 1934 and was revived 15 years ago.

Boston, Chicago, and London all banned *The Children's Hour* because of its concern with the subject of lesbianism.

Based on the actual case of two Scottish school teachers whose lives in 1809 were ruined by gossip, *The Children's Hour* is set in an American girls' school. The villain of the piece is a nasty little girl named Mary Tilford (played by Jane Hertz) who hates the two young women who run the school.

Into the ear of her wealthy grandmother (Sandy Somerville) Mary pours a venomous and wholly fictitious story about the "unnatural affection" between the two women, Martha Dobie and Karen Wright.

Lives Ruined

The horrified grandmother, feeling the school is no fit place for children, spreads the scandal and

ruins the lives of the two women.

Martha Dobie will be played by Pam Young, and Bonnie Herron will play the part of Karen Wright. The rest of the cast includes Ann Winters as Agatha, Margaret Cron as Mrs. Mortar, and Hilton Gieseke as Karen's fiance, Joe.

The other schoolgirls will be played by Kathleen Browning, Gail Pepper, Anne Vaccaro, Marsha U-tan, Calla Pappas, and Jane Roberts.

Mr. Ted Moore has built a realistic and contemporary set for this 1934 play. For the first time at Beaver, there will be two complete interior sets involving more extensive scenery changes. Carol Hattenbach is head of the sets committee.

Costumes for *The Children's Hour* have been designed and coordinated by Ibbie Tompkins. Ann Vollmer heads the makeup committee, and Debbie Kimmel will handle lighting. Trudy Van Houten is chairman of the effects committee

Big at Beaver

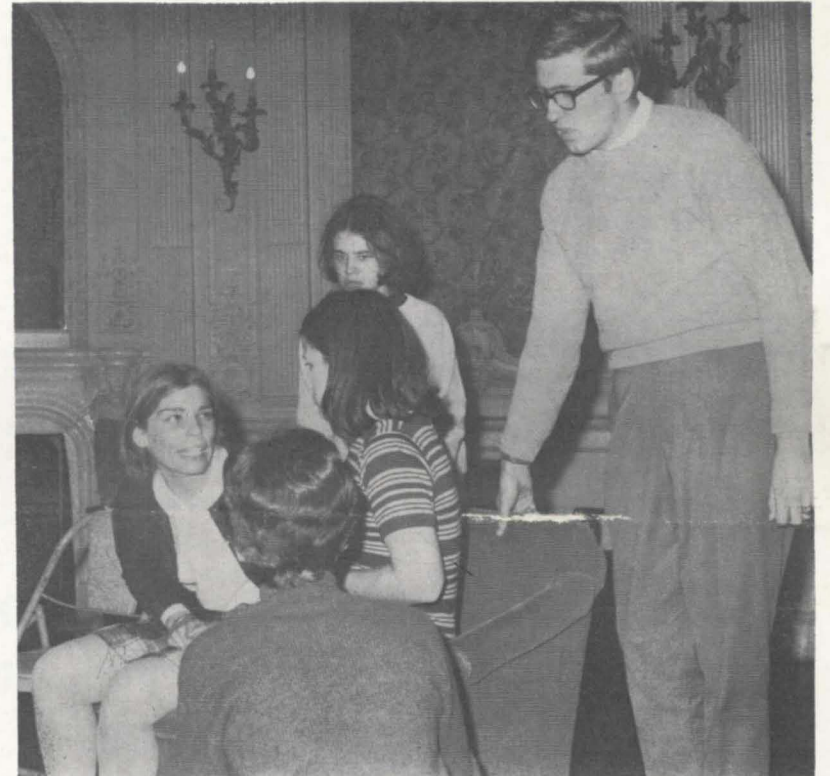
and Helen Paulson is in charge of props.

Behind Scenes

Margie Schneider is stage manager, assisted by Jane Reed. Judy McColl is production coordinator. Sandy Foehl is house manager and Pat Golder is head of publicity.

When *The Children's Hour* was revived in 1954, critics called it an "imaginary, clinically perfect case history, which a specialist in the motives and behavior of children might draw up for the instruction of parents and students," a play which "grows in stature with time," "horrifying and spellbinding."

Miss Hellman's play, *The Little Foxes*, is currently playing on Broadway. It too has been successfully revived, having been first produced in 1939. Other plays by Miss Hellman are *Watch on the Rhine* and *Toys in the Attic*.



ROSE ROOM REHEARSAL gets preparation under way for Lillian Hellman's *The Children's Hour*, which will be presented in the Little Theatre starting next Wednesday night.

Dr. Hall To Unveil Contemporary Devil At Nov. 21 Convo: "The Face of Evil"

"If angels are the most harmless and most boring subject in art and religion, demons are certainly the most fascinating and seductive."

Dr. Charles A. M. Hall, the chaplain of Beaver College, will elaborate on this statement by a German scholar in his convocation address on Nov. 21. The subject of his talk will be "The Face of Evil in the 20th Century." He will deal with the evil of today and hope to pry off some of the masks and unveil the Face of Evil with the help of the music, art and literature which best express it.

Evil can be seen as having two opposite but equally subtle and effective stratagems: it may overpower us through hypnotizing us with its all-consuming ugliness and beauty; it may overpower us through persuading us that it does not exist. Sometimes it leaps out of every wall, as Luther's "world with devils filled"; sometimes it cloaks its face and disappears in a puff of smoke, so that "poor old Satan" becomes the first victim of the process of demythologizing which ends with the "death of God" or as Erich Fromm now warns, the death of man.

This Evil is not naughtiness or anything else you can imprison in a law, or a vaccine, or a coffin. But rather, Evil is the sum of all the forces which try to destroy man—from outside or within—and the meaning of his life. Beyond "demy-

thologizing" Reinhold Niebuhr was driven to discover Evil when he asked: "how can it be that a society of Moral Men could turn out to be so predominantly Immoral?" Our cosmological conceit forces us to laugh at John Bunyan's hobgoblins, but Hitler's murder, the poverty of depressed economies, starvation, disease, the threat of revolutionary Communism, white supremacy and a warning explosion of the black half of America's civil war are not funny. They look much more like the corruption and chaos in which social, political, and religious institutions were collapsing than like the technological utopia of the superman.

Alan Sapp, one of America's leading musicologists, has said that the history of 20th century composition is the representation of the demonic in musical discord and chaos. Much of surreal, expressionist, and abstract modern painting show the same thing, from Picasso's *Guernica* to Max Beckmann's *The Lord's Prayer* to Salvador Dali's paintings of the Spanish Civil War. Existentialist literature and the theater of the Absurd offer still more evidence, even before we come to the poetry of protest and the modern American drama and novel.

Visual and auditory representations will aid in illustrating the 20th Century's view of evil and the extent of its involvement in our lives.

REALITY - OR FANTASY?

There is something ephemeral about reality and fantasy. One exists while the other hibernates, and then, often unexplainably, the situation is reversed. We live this way, trying to separate fantasy from reality without losing appreciation for the beauty of life's ambivalence.

(Lafayette, Friday, Oct. 27, 1967)

We are in serious danger of not being able to separate fantasy from reality. Somehow our perception has been clouded, and distortions of what is Real are all that we can see.

For four years we live through a seeming torture — we're waiting for the horror of institutional living to be over. These are the best years of our life, or so we're told, but that's not to be believed, we answer. We are imprisoned in an institution of higher learning — institution being the key word.

And so we procrastinate ourselves through four valuable years — we've only got 80 or so years, but these four years must be passed. We've got to get through and out to the other side — beyond graduation to Reality of the Big World.

Through these four years all we must do is adjust ourselves to the fantasy, convince ourselves that the institution isn't for Real. What's outside is Real, and let's mark time until we can get to It. Let's just live in our self-imposed fantasy because this, we learnedly know, is not what It is really like.

But what's it like out there in Reality? Can we find true meaning in dirty diapers or bridge parties? Does the suburban pattern of living offer us a greater hope for achieving Reality? Or is it more real on weekends when you escape the institution, get out to those Real fraternity parties? Is this what is more Real than the institution?

This right here has got to be your reality — here at Beaver. It's the here and now — the present — this minute, writing or reading. Here is IT, yes even, or most important, the every-day, though it is taken for granted. That's Reality.

We've let the institution get at us. It's so easy and it saves complication. We're stuck in the institution, so let's really get bogged down. Let it envelop you and wrap you up. Give up, stop trying, and submit — the institution has won. Won because it had no battle, because it's easier to sit back and have the institution "get us."

It's the easy way out — no commitment is necessary. After all, if one committed oneself, we might get hurt or even fail. So relax, don't make choices, because choice necessarily produces commitment; but, horrors, avoid that — it's too complex. Be passive; then at least we won't have to suffer.

We never have to affirm or negate anything this way. There's no activity involved. Why stick your neck out? Nobody else cares anyway. Go forth unchallenged and unchallenging but sneer and gossip; it helps the rationalization. Just let it slide passively by in comfort. Make no commitment because it's easier.

But here you are in your institutional environment — a man-made environment. We created the situation for use to the best advantage. Instead, the institution becomes a static symbol — a fantasy to hide in and hate.

We have four years to live in the institution. Four of our 80 years, and what can we ask for? Personal involvement. One need not find the involvement by joining every club in the school. That is hardly the answer. One can lose himself in this fantasy as well.

Activity is what is necessary to achieve personal involvement. We must create from

(Continued on Col. 4)

T. L. A. Presents "The Entertainer"; Techniques Set Stage For New Drama

BY JUDY QUIGG

One of the first questions to be faced by any critic is whether a work of art can be judged alone, or whether it must be viewed in context with other works. How one answers this question will determine, at least in part, how one reacts to **The Entertainer**, by John Osborne, which opened last Wednesday at Philadelphia's Theatre of the Living Arts.

When **The Entertainer** was written, over 10 years ago, it was part of a renaissance in theatre. It followed in the way of Osborne's **Look Back in Anger**, the play that rallied the angry young men and gave rise to a whole new era in theatre, an era which produced **Saturday Night and Sunday Morning** and **A Taste of Honey** then, and has gone on to give us the plays of Edward Albee and Harold Pinter today.

Herein lies the trouble, for the question is whether to judge **The Entertainer** on its own, as a step in the development of modern drama, or whether to compare it with what else has happened in theatre in the past 10 years. In the first consideration, **The Entertainer** emerges startling, almost shocking, certainly worthy of all the fanfare it has created since it was written. In the second consideration, however, it must be called too long, loosely written, repetitive, unsubtle. Now, again: which is the fair judgment?

Theatregoers today are used to the tightness, the compactness, the tension of action and dialogue that Pinter and other playwrights create. By comparison, the three hours and 15 minutes of **The Entertainer** — filled as they are with a number of really too long speeches, a hard day's night-long drinking bout, and discussions of success, failure, vaudeville, and Trafalgar Square marches, which often approach the unimportant, the maudlin, or the merely dull — will seem boring, pointless, or simply amusing.

New Directions

The play, then, is too long, too

loose, too out-of-control — but only by comparison with what has followed it in drama. And this in no sense takes anything away from Osborne for the new direction in which he took drama. It was Osborne who laid the way for those who came after, and if later playwrights have tightened things up, have polished Osborne's attempted techniques and have honed his style of dialogue to a rapier point, the fact remains that it all comes back to Osborne. If for no other reason than this — its importance as a development in modern theatre — the play is significant.

But there are other reasons as well. **The Entertainer** is the story of Archie Rice, an English vaudevillian who was bad to start with and is never going to get any better. He is the teller of all the tired jokes you ever heard, the singer of bawdy songs, the master of ceremonies at his own "Newd Revue" — about as far a cry as one can get from the true vaudeville symbolized by his father Billy, now retired. Archie is a bad actor and not a very respectable man — he has divorced one wife for an aging and unlovely second one, and is about to dump her for a 20-year-old beauty.

But as un-admirable as he seems, Archie has a redeeming characteristic. He knows what he is. He knows he's third-rate, that he and his family are down and out, that even if he and Phoebe and the kids do go to Canada, things are not going to be any better there. As Archie puts it:

"... we're dead beat and down and out. We're drunks, maniacs, we're crazy, we're bonkers, the whole flaming bunch of us. Why, we have problems that nobody's ever heard of, we're characters out of something that nobody believes in. We're something that people make jokes about, because we're so remote from the rest of ordinary everyday human experience. But we're not really funny. We're too boring. Simply because we're not like anybody who ever lived."

(Continued on Page 5, Col. 1)

"Bonnie and Clyde" at Goldman Theatre; Well Done Violence and A Love Story

BY ELLEN COLEMAN

There is an extraordinary film playing currently at the Goldman Theatre called **Bonnie and Clyde**. It reminds you of a lot of things you've seen or thought about, but in actuality is unlike anything you've ever dreamed of. It is a film unto itself.

Bonnie and Clyde is about a boy and a girl who rob banks for a living. There is no end to the violence that takes place. People get shot, killed, punched out. And Bonnie and Clyde manage to make a clean getaway every time. They get away with living out this fantasy because there isn't anybody in Depression-era Texas who is clever enough to stop them.

The people in charge are a bunch of blithering idiots who are more concerned with reward money and how things look to people than they are with morality.

Bonnie Parker, played by sexy Faye Dunaway, was a plain old waitress before she met Clyde Barrow, who is played by "shy" handsome Warren Beatty. She dares him to rob a grocery store, and this is where the party begins. Along the way they add W. C. Moss to their entourage. W. C. is played brilliantly by Michael J. Pollard, who is even funnier than he was when he played Hugo Peabody in **Bye Bye Birdie**. He reminds you of the kid in your third-grade class who used to eat crayons. He has a great future as a character actor.

Only Dissenter

The fourth and fifth members of the Barrow gang are Clyde's brother Buck, played by Gene Hackman, and his wife Blanche, nobly acted by Estelle Parsons. Blanche goes from a simpering preacher's daughter to a frustrated chain smoker as the violence record grows and she stands alone as the gang's only dissenter.

We who as children watched Hopalong Cassidy, a wide-eyed

adolescents watched Eliot Ness, and as young women are witnessing a withdrawal of much of the violence from mass media because there is so much of it in everyday life, should not be appalled by **Bonnie and Clyde**. But there is a question as to whether or not we should find all this bloodshed enjoyable.

Whether or not we should find it enjoyable is a philosophical question. The point is that we do find it very enjoyable! Why?

Bonnie and Clyde first of all is a very funny movie. The situations are hilarious and the characters lovable. Brilliant editing enhances the humor.

Second, **Bonnie and Clyde** is a beautiful love story. Many people, even noted reviewers, have misconstrued Clyde's inability to make love to Bonnie as impotence. But it is really that he lacks confidence in his ability as a lover and he gains this confidence by the end of the film. All Clyde needed was time and an understanding Bonnie. He had both and it was really very beautiful.

Good Techniques

Third, **Bonnie and Clyde** is technically fantastic. Some of the most imaginative vignettes directed by Arthur Penn occur in the film, such as Bonnie's reunion with her family in a secluded field. Her mother, who looks like she is on her way to the local nursing home to stay, disapproves of Bonnie's behavior, but admits, "I'm just an old woman and I don't know nothing."

Actually **Bonnie and Clyde** should be seen rather than read about. It is an exquisite expression of how easily we can accept evil if it is done well. It is only in the last few seconds of **Bonnie and Clyde**, when the hero and heroine are hopelessly slain by 100 rounds of machine gun fire, that we become upset and then angry, and then we wonder why, why do we love this violence, this horrible mind-curdling fantasy? Or was it?

Letters . . .

SIT - IN

To the Editor:

On Oct. 21, 55,000 people marched from the Lincoln Monument to the Pentagon in protest of the Viet Nam War. I would like to share my reactions to what I felt was the culminating event on that march.

Arriving at the Pentagon, we found people on the lawn behind the stone wall parking lot, chanting "smile" and "we love you" to the soldiers. Then suddenly, at about 6 p.m., people started to break through the barricade of soldiers on the ramp to join the tiny group already isolated in the huge parking lot in front of the Pentagon. Thus began one of the most truly beautiful experiences of love and kinship I've ever been a part of.

Once inside, seated, we were told it might be Monday before we were permitted to leave. There were no toilet facilities or food or water. Immediately, help from the people on the outside started coming. From then on it was share and share alike with everything we received. I don't think I've eaten so well since I've been at school.

One of the high points of the evening that reinforced us was when we heard a guard had joined us, or "come over." Dancing and crying certainly were in order. Throughout the course of the evening a total of about 10 changed sides. To some of us, it made the whole stay worthwhile. The incidents of violence were much overplayed in the press, and actually very few occurred. Most of the time was spent moving from one line of soldiers to another to reinforce people when soldiers started to move in slowly. It was done by quietly sitting down and singing. We were again rewarded in the early morning when a few soldiers actually began to smile after remaining completely expressionless all night.

Accomplished? Even though 200 were arrested, the rest, about 500, were not, and remained undaunted in their efforts to support those that had been and to prevent scare tactics used by soldiers from working. In human terms the love, fellowship and common spirit of unity shown are without description.

Constance B. Crowell

OPEN - MINDEDNESS

To the Editor:

At home, in India, I often came across the word "community." It was the symbol of hypocrisy, close-minded intolerance, and lack of love and fellow-feeling — the anonymous entity that compelled people to conform to a set of rigid and irrational social standards. I wondered if this was because many people were uneducated and not exposed to new and progressive ideas and opinions. Surely a hypocrite and a self-righteous moralist must be an uneducated man?

Now I have discovered that this is not true. Education does not necessarily imply open-mindedness. It is a quality that each individual must develop for himself. If "youth is the hope of mankind," then what are we doing about the false barriers that confront us? Are we saying "The entire world is my oyster"? If so, our "community" is as far as we can reach, and it should be expanding each day.

Niti Seth

(Continued from Col. 1)

within. We must be willing to realize the nature of our fantasy — that we let the institution pull us down. We must recognize our plight and pull ourselves out by finding self-created activity within ourselves. This necessarily brings to us a new freedom within ourselves — freedom to choose actively, not accept passively.

What can we choose with this freedom? Meaningful one-to-one relationships. In order to enter into a relationship in any depths, we must be willing to make free choices — choices that may cause us to suffer or to be hurt but we've been active in our choice. Involvement with one other person can give meaning and perspective into life. It is not just passively sitting back and letting the world rush by.

Make choices — even if they're wrong, at least it is an active stand. Defending yourself gives vitality to you as an individual and gives your relationship meaning. Suffer and hate to understand joy and love, but do it actively.

What then have we gained? One must be willing to make the active commitment. But this active commitment must be to each day and each situation. Perfect, beautiful moments can be found in 30 minutes of a class or in an assignment. Reality can be found in the institution if you're willing to make vital commitments to find freedom in yourself. Find meaning in all of it because it is all we've got. Carpe diem because these few years at Beaver can be as much a part of reality as we can ever hope to find.

Beaver News

Editor-in-Chief Peggie Friedberg

EDITORIAL STAFF

News Editor Dotty Graham
Feature Editor Holly Hoffman
Drama Editor Jane Roberts
Copy Editor Judy Quigg
Sports Editor Sue Bygrave
Makeup Editor Bobbie Fine, Gulsen Calik
Photography Editor Jean Horton
Headlines Adele Weisman
Cartoonist Patti Graiver
Reporters and Contributors: Gayle Brooks, Caroline O'is, Eileen Haubenstock, Trudy Coxe, Topher Smith, Carol Polekoff, Claudia Dignan, Amy Melton, Rosalie Swedlin, Cortnie Severns, Ellen Coleman, Jane Reed, Betsy Yick, Darcy Fair, Judi Fine, Niti Seth, Eva McManus, Jacquie Kenuk, Ellen Brennan, Eileen Robinson, Alison Smith

BUSINESS STAFF

Business Manager Nancy Parks
Advertising Manager Emily Solomon
Circulation Manager Janet Boris
Assistants Elma Griesinger, Carol Ricker, Carol Grandy, Marty Hill, Janice Rubin, Babette Senker, Louisa Heerman

Faculty Adviser Robert C. Kuncio
The "Beaver News" is a bi-weekly publication by and for Beaver students and does not necessarily reflect the opinion of the administration.

ASSOCIATED COLLEGIATE PRESS

THE NEWS FRONTIER

BY ROSALIE SWEDLIN

The dictionary says that news is that which is a "matter of interest to newspaper readers." In relation to this definition and to the other remarks selected for this column, a selection from Mark Twain's *Connecticut Yankee in King Arthur's Court* is justified in its timely appeal to introduce this week's "News Frontier."

"You see my kind of loyalty was loyalty to one's country, not to its institutions or officeholders. The country is the real thing, the substantial thing, the eternal thing; it is the thing to watch over, and care for, and be loyal to; institutions are extraneous, they are its mere clothing, and clothing can wear out, become ragged, cease to be comfortable, cease to protect the body from winter, disease, and death. To be loyal to rags, to shout for rags, to worship rags, to die for rags—that is loyalty of unreason, it is pure animal; it belongs to monarchy, was invented by monarchy; let monarchy keep it."

An ancient British institution will shortly undergo significant changes. On Oct. 31, Queen Elizabeth made a public statement to the Lords that they would lose their legislative power and the hereditary basis of membership. An editorial in the *London Times* of Oct. 30 attempted to describe the nature of these forthcoming changes: "No matter how it is accomplished the purpose of the reform is to reproduce in modern circumstances a variant of the Great Council of Norman Kings, an assembly where the voices of the principal interests in the state can be heard. Another objective, not easily reconciled to the last, is to make the Lords more of a 'working' House, sharing with the Commons not just the revision of Bills but scrutiny of the Executive and the pursuit of grievances. That requires the service of a fair number of full-timers or nearly so, and that in turn means paying a salary."

Not every protest against society and its institutions has the stuff to endure or achieve its aims. "Love is Dead," an article appearing in the *Sunday Times Magazine* of Oct. 29, comments on the fading hippie movement:

"The hippie movement is over. . . The alternative to the 'computerized society' has proved to be as unsatisfactory to its adherents as the society that gave birth to it. The hippie philosophy, in which Buddha reads Tarot cards, Confucius is an astrologer and Hesse peddles acid, was incapable of sustaining a

mass movement. With the help of LSD it quickly turned inward, and the possibility of a hippie community was lost, for a community of solipsists, 'each doing his own thing' is a contradiction without hope for synthesis."

From the reports of the two major Washington, D. C. newspapers, *The Post* and the *Star*, one might get the impression that the peace march of Oct. 21 was close to a bloody massacre. So say the *New Republic* (Nov. 4) and the *Nation* (Nov. 5). Robert Sherrill's article for the *Nation* entitled "Bastille Day on the Potomac" criticizes the inaccuracy of local coverage and the unrealistic increase of the usual Pentagon reporting staffs: "If there is a moral to be found in the peace march, a moral that stretches over many affairs of the nation, perhaps it is in this ratio: that the two most important newspapers in Washington consider transient peaceniks 30 times more necessary to watch, and report on, and criticize than the warmaking machine which consumes three-quarters of the federal budget and which drew the protesters together in anger for two days."

The *New Republic's* article, "Youth Witness" states that most newspapers missed the real point of the protest march, that is, youth marched on the Pentagon, not Congress or the White House. And the press seemed to overlook the general lack of violence and type of people that were marching: "A lot of hippies did parade before the Pentagon, waving obscene banners and smoking pot. But a surprising number of Pentagon officials kept a worried eye on the crowd through their office windows, because they had sons, daughters, and even wives among the demonstrators."

"Freedom on the Campus" is the title of a Nov. 1 *New York Times* editorial commenting on the American Association of University Professors' "stand for the preservation of campus democracy and intellectual integrity." The *Times* remarks:

"The A.A.U.P. might have added force to its statement by spelling out what was clearly implied—that it is improper for faculty members to condone disruptive student action. In extreme instances of faculty irresponsibility teachers have even instigated or joined such demonstrations. Teachers have no excuse for forgetting the fact that to ignore the twin concepts of the sanctity of dissent and government by law, on and off campus, is a threat to academic freedom itself."

Beaver College Fashion Gazette

BY TRUDY COXE

Amid the overwhelming conformity of Pappagallo shoes, Villager skirts, shorts, pants, sweaters, blouses, purses, headbands, gloves, earrings, coats, suits, and shoes, a faint semblance of originality, or, at least, uniqueness is seen.

We have noticed orange and black striped stockings trotting between classes. And there are beat-up cowboy boots and worn-out work shirts. Put all this together and you have a bronco-buster on an embarrassed zebra.

Black and plaid macro-length capes are worn. Combined with the tied-back hairdos that look more like bushy brooms than Benjamin Franklin, an effect of Halloween is felt.

Accessories are interesting. A pair of Ritz cracker earrings was seen in convocation. Along with that,



MACRO-LENGTH CAPE — the latest style.

Campbell soup cans and Colgate toothpaste containers hang decoratively from dainty ears.

Some people look as if they're carrying Big Ben around on their wrists — Big Ben, that is, with a bit of orange here and a spot of green or purple there.

If one can't dress differently, she can adorn her body with "love" stamped on her knees, elbows, and cheeks, along with "Tatu's" of butterflies, sailing ships, and broken hearts.

Popular foot-leg wear are the elasticized (at the top) patent leather boots, bedroom slippers, and vari-colored sheer to netted to wool stockings.

Even the faculty has pulled through. One woman dons the "London Look" with a gaily-colored tie, while a male teacher insists on wearing his wide brown and black plaid suit with an orange velvet tie. (Don't forget the boots.)

Alas, what is now unique will eventually be abandoned as boring or common. And few Beaver students are willing to take any risks.

Oct. 21 Peace March to Washington: More Than Meets The News Reader's Eye

BY BETSY YICK

Saturday, Oct. 21, 1967, the day of the Peace March to Washington, will always stand out in my memory, only partly because of the pre-dawn aura of the campus as I left to catch a bus at 6:45 a.m.; only partly because of the feelings of brotherhood I experienced on the bus in singing about "ticky tacky houses" and "universal soldiers" and talking about our nation's policy and why we were demonstrating against it.

I recall the day only partly because of the speeches I heard standing near the reflection pool by Dave Dellinger, chairman of the National Mobilization Committee to End the War in Vietnam, the chaplain of Yale University, a Cornell political science professor, the novelist Norman Mailer, Dr. Benjamin Spock, and singing by Phil Ochs and Peter, Paul, and Mary.

The day will stand out partly because of the many serious and concerned students and adults I saw that predominated the crowd of 50,000; only partly because of the orderly march across the Potomac to the Pentagon, which could have been a disaster had the march been poorly planned; and only partly because of the few hundred students who started making trouble as the other 49,000, having ac-

complished their mission, prepared for the trip back to their homes in the northern cities, the Midwest, California, Idaho, Chicago, Texas, etc.

These things alone would have made the day memorable, but what really left the deep impression did not come until the following week via the news media. They reported only the sensational, the absurd, the violent. They hardly mentioned the main events of the day.

And instead of dealing with the basic issue of peace in Viet Nam, they talked instead of our right to demonstrate. I did not march to take advantage of my right to demonstrate; I did march to show America and its leaders that there are people, who are not extremists, hippies, and communists, who are against our policy in Viet Nam. My feelings are best summed up by James C. Thomson, a Harvard specialist on Asian studies, who reminds us that America, "the greatest power on earth, has the power denied to others: the power to be as ingenious and relentless in the pursuit of peace as we are in the infliction of pain; the power to lose face; the power to admit error and the power to act with magnanimity." This is what I was marching for, and this is what I would like to have reported.

New Dress Regulations Proposed Measures Marked By Compromise

BY EILEEN ROBINSON

Executive Council, after reviewing comments made in the various SGO dormitory meetings and the suggestions from the questionnaires on Handbook changes, has proposed the following set of dress regulations to the House of Representatives.

1. Skirts are to be worn:
 - a. at Convocations
 - b. at all college functions open to the public
 - c. for evening meals Monday through Thursday nights and for dinner at Sunday noon
 - d. for stated appointments with administration and faculty
 - e. to classes, if requested to do so by the professor
2. Students may not be in lounging attire or "set" hair in places where male guests are permitted until after the curfew hour for guests.

In analyzing student opinion on dress, two general philosophies emerged. One group insisted that the student has enough maturity to use her own discretion concerning her appearance. A second group held just as strongly that since the image of the college is reflected in the appearance of the individual, the students have the right to prescribe and enforce dress regulations.

Instead of choosing between the two extremes, Executive Council has tried to present a list of compromise measures under the assumption that this compromise is what the majority of the students want.

It was decided that off-campus dress should be left to the discretion of the individual. By the time a girl is 18 she is well aware of what society deems suitable dress for a variety of occasions, and should realize that her appearance is an indication of what society will think of her as well as what it will think of any institution to which she belongs.

Many Images

Beaver, as an educational institution, should have as her primary concern an image of academic excellence. Beaver, as an institution

in society, must also be aware of her social image. While this image need not be one of extremely proper young ladies, neither should it be one of social slobs. The Council felt that the Beaver student is capable of representing herself and her college in society without any directions from student government.

As for on-campus regulations, the Council took a different train of thought. At Beaver, the students have the unique opportunity of deciding what is appropriate dress and when it is appropriate. The argument has been given that what a girl wears in no way infringes upon the rights of another, and therefore no one should care about how anyone else is dressed.

"Rights" may be too strong a term to use in this situation. What is actually infringed upon is another person's eyesight and sense of what is proper. You do not wear blue jeans to the opera or an evening gown to a fraternity party—not because you would infringe upon the rights of others but because the others previously involved in these activities have decided what dress is appropriate. In many restaurants and clubs those who do not meet dress regulations are denied admittance.

However ridiculous this type of reasoning may seem to some, the fact that any society does regulate the dress of the individual and imposes upon him the social responsibility to conform to those regulations cannot be denied. At the same time, the Council was not willing to retain the same on-campus regulations because a majority of the girls seemed to want some changes.

Not Rigid

Dress regulations are not intended to be a rigid set of rules designed to mold students into young ladies whether they like it or not. They are intended to be guidelines for a student who does have the social responsibility to present a respectable appearance to the other members of her community. It is obvious that what is "respectable" can and does change.

FSEE To Be Given On Campus Nov 18

The Federal Service Entrance Examination will be administered on campus on Saturday, Nov. 18. Seniors who are interested in competing in this exam can obtain application forms and further details at the Classroom Building, room 6. Undoubtedly the most popular employment program, the FSEE has been used by more than 93,000 young men and women to gain careers in the past 12 years. During the six-month period from January through June 1967, more than 6,500 recent college graduates were hired from the FSEE.

The test, covering only verbal abilities and quantitative reasoning, was designed with the college student in mind. This one test can lead the way to opportunities in approximately 60 different career fields.

Appropriate for students in all curricula except engineering, the physical sciences, accounting, and a small number of other technical fields, the program is open to seniors and graduates in any academic major.

In addition to the starting salaries of either \$5,331 or \$6,451 a year, there are tremendous opportunities for swift progression to positions of responsibility and authority. The average FSEE recruit has generally reached a salary level between \$9,000 and \$13,000 a year after five years.

The faculty and students of Beaver College are invited to attend a commemoration of the 50th Anniversary of the Soviet Union, details of which are given in an ad in this issue. This meeting is the second of a series conducted by the Philadelphia Social Science Forum on some important issues.

For a free folder describing them, write to James H. Dolsen, Secretary-Treasurer, 558 S. 48th St., Philadelphia, Pa., 19143.

Mrs. Atwood Is Named Member of Distinguished Daughters of Penn

Mrs. Eugenia Fuller Atwood, vice-president of the board of trustees of Beaver College, was named a member of the Distinguished Daughters of Pennsylvania Oct. 25.

The Distinguished Daughters of Pennsylvania was founded in 1949 by Mrs. John Y. Huber, Jr., who was at that time state vice-president of Pennsylvania Week. Mrs. Huber guided women throughout the state in various activities.

In order to qualify for this honor, one must be nominated by a state or local organization such as church societies, business and professional women's clubs, junior leagues, and civic and political clubs. It is the personal worth or accomplishment that will benefit mankind and bring honor to her community and state that are considered when candidates are chosen.

Former Teacher

During World War I, Mrs. Atwood worked in Dr. Blake's American Hospital in Paris. When her family settled in Seattle, Mrs. At-

wood became an instructor in the history of architecture at the University of Washington.

After her marriage to John C. Atwood Jr. and the birth of their three children, Mrs. Atwood continued to show her interest and concern for others by working in local groups. During World War II she was chairman of all Red Cross activities in Chestnut Hill.

One of Mrs. Atwood's greatest achievements is the work she has done at Beaver. Since 1957 she has been a member of the board of trustees, and has been vice-president of the board since 1961, when she was awarded an honorary degree of doctor of humane letters. She has given Beaver a new library and, more recently, the new Little Theatre.

Three other members of the college's board of trustees are Distinguished Daughters of Pennsylvania: Mrs. Clifford S. Heinz, Mrs. William H. Biester, and Miss E. Jane Carlin.

"The Soviet Impact: Revolutionary or Elder Statesman?"

a forum commemorating 50th Anniversary USSR

Speaker: Mike Davidow, THE WORKER, who visited that country this year and in 1961

Friday Night, Nov. 17 - 8:30

HOTEL PHILADELPHIA, N. BROAD AT VINE
Bryn Mawr Room—5th Floor

Admission \$1.50 - Students 75c

PHILADELPHIA SOCIAL SCIENCE FORUM

Personality of the Month Miss Darling, Director of Admissions; Unseen Lady at Beaver For 22 Years



Marjorie Darling
BY ALISON SMITH

Many of us saw Miss Marjorie Darling for the first and last time as trembling high school juniors and seniors seeking admission to Beaver. Little did we realize that the gracious woman interviewing us was and is one of the prominent senior members of the Beaver administration and probably one of the most enthusiastic.

Miss Darling received her B.A. at the University of Pennsylvania and began teaching English at Moravian College. Some 22 years ago she moved to Glenside and assumed the combined position of registrar and director of admissions. As Beaver grew and its reputation spread, the job of admissions became in-

creasingly more complex. The position of registrar and director of admissions split and Miss Darling became director of admissions. Since then she has gained three assistants.

The job of admissions requires much more than the usual 9-to-5 stint. Miss Darling spends a great deal of time traveling to visit high schools to speak at college nights. Even her "free day," Sunday, is sometimes consumed by talks at church groups, etc.

Miss Darling has seen a great deal of growth and change at Beaver. But one of the things which has stayed the same and which she hopes will always remain is the "loyalty and friendliness of Beaver students." One of the most rewarding things about her job is to hear prospective students remark about the friendly, helpful girls on campus who influenced them to apply. However, her job brings some frustrations, as she rarely sees the students who do decide to come to Beaver.

In her little free time, Miss Darling is an outdoor enthusiast. She likes swimming and tennis. She also loves to travel, apart from the traveling her job involves and she wishes she had more chances to satisfy her love of theatergoing.

The plans for enlarging Beaver's enrollment in the near future, she expects, will be a good change for the college. "It will still be a small school but will attract more diversity in the student body." She hopes that a larger number of students won't change the atmosphere at Beaver and won't discourage the admissions office from taking personal interest in its applicants.

Devereaux Schools Offer Traineeships

Applications are now available to junior and senior undergraduates and beginning graduate students for the 1968 summer pre-professional traineeships at The Devereaux Schools, a group of residential multidisciplinary treatment, remedial education and rehabilitation centers.

Summer traineeships for appointment as a research aide, professional aide, day camp tutor, counselor, and resident camp counselor are available at the Pennsylvania branch in suburban Philadelphia. Limited openings are available in other parts of the country as well.

Trainees receive up to \$200 per month for a 2-3 month period, plus room and board. The program is designed to acquaint college and university students with career opportunities in the field of mental retardation, emotional disturbances, vocational rehabilitation, and related research.

The program covers a full summer work-study period of training, combined with service-oriented experience and opportunity for observation of on-the-spot "milieu therapy." Most trainees will work directly with mentally retarded and/or emotionally disturbed children, adolescents, and young adults presenting problems of learning and/or personal adjustment.

Some trainees will assist the staff as professional aides in many behind-the-scenes activities and as research aides in related research and writing.

For further information on this program, as well as application blanks, contact Dr. Henry Platt, Director, The Devereaux Foundation, Institute for Research and Training, Devon, Pa., 19333. Tel: 215-Murray 8-2600.

Father Schulz: Nov. 14 Convo Speaker Concerned With Relevant Worship Forms

To develop a form of worship appropriate for modern man — one that is meaningful, sensible, and of religious significance — is the goal of the Rev. John B. Schultz, head of the Liturgical Conference of Washington, D. C., who will speak at Beaver Nov. 14.

"Not to revive old patterns, and methods, but to invent new ones relevant to people of today," is how Father Schultz describes his main interest, which he has tried to carry out through various conferences and in his work with the hippies of Washington's Dupont Circle area.

His chief form of experimentation is through sacramental meals which he hopes are "more ecumenical than Passover meals or communion services, in a worship service for all." Possibly such an ecumenical meal will be part of his visit next Tuesday.

New Dorms

Father Schultz attempts to go beyond Christianity and even the Judaeo-Christian tradition to develop new forms of worship.

In addition to his Convocation lecture, "Experiments in Ecumenical Worship Today," Father Schultz will conduct a panel discussion at an Interfaith Council meeting from 4:30 to 6 p.m. that afternoon.

The panel, including representatives from all religious faiths, will discuss worship for modern man in relation to religious heritage. The discussion will range from formal Episcopal worship to the totally free tradition of Quaker meetings.

In addition to his work with hippies in Washington, Father Schultz has also worked with an Episcopal Church's experimental program in the same area of the District of Columbia.

Led Conference

The Liturgical Conference of Washington, which Father Schultz heads, was one of the sponsors of a revolutionary conference on modern church architecture in New York during August and September of this year.

The conference discussed church architecture and modern construction and the breaking of tradition in both.

Procedure Set For Independent Study

In May the faculty approved policies for independent study and defined such a course as intensive study and research focused on a topic of some significance and about which the student has background knowledge. Eligibility is limited to juniors and seniors who, in the opinion of the department or departments involved, are capable of pursuing independent study. This implies some experience in independent study projects within regular courses.

A description of the project for purposes of registration must have the approval of the chairman of the department who must approve also the selection of the appropriate instructor. This will require also a bibliography which will be of assistance to the library in providing the materials necessary.

By faculty action the application for independent study in the second semester must be prepared by the student, be approved by the department chairman, and filed with the Registrar by Dec. 1. In no case may an independent study project be less than a full course unit.

Changes in any project after filing the approved application form require approval of the department and the instructor and notification of the Registrar and the Dean of the College. The final grade for an independent study course is to be reported on the first day of the final examination period for the semester.

Applications are available in the Registrar's Office.

Suggested was that inter-collegiate programs should be set up for an exchange of faculty, and that transportation to and from Philadelphia be provided. The students felt that the most valuable thing at Beaver is the student-faculty relationship, and that this should be preserved.

Many Roles

On the role of the faculty, it was felt that the professors should not have one role, but many. Most of all, they should help the student form her attitudes toward life and her values.

Students are not getting the best education for their money. The group decided that this was due to the restrictions imposed by the limited course system.

The conference was closed with summaries by Miss E. Jane Carlin and Dr. John Cornell.

Ravi Shankar in Concert: Music to Soothe a Savage Beaver

BY NINA SHIVDASANI

In truth
There is nothing
Like Music,
To fill my moment
With substance,
Whether it attune
My quiet mind
To reverence and worship,
Or whether
It makes my mobile senses
Dance in exultation.

And as I listened on with my eyes half shut, each note drew out into the next and left a lingering echo in its place.

"Ravi Shankar is unique in Indian music." He sat far below on the stage with his sitar resting at an angle and practically improvised the whole program. He varied the rhythm at his pleasure, stopped on any note, repeated it. He even put in ornamental notes and little scale passages here and there that did not belong to the system, but yet the essential notes of the ragas conformed to the rules of progression and formed an unbelievably pure pattern of sound.

Perhaps it would help to explain. Indian Classical music originated in the chanting of the Vedas (the oldest texts of the Hindu religion). A "raga," literally a "color," is a melodic, scientific pattern which developed from the Vedas.

Many Attributes

Shankar restricted particular ragas to particular hours of the day and seasons of the year. The different ragas have different attributes, and are believed to inspire fear, wonder, anger, kindness, etc. The notes are complicated and numerous, and are handed down from generation to generation purely by aural tradition.

The sitar, descended from the Veena, is roughly equivalent to the European lute. It is made of teak wood, has two resonating gourds at either end and as many as 20 strings. Yes, 20 strings, so one can imagine the endless hours that he must have spent in trying to understand his instrument. Through the constant pressure of the taut strings, the first and second fingers of his left hand are capped with calluses and the index finger of his right hand is deformed from the grip of the wire plectrum.

It is evident that Shankar's music has charms to soothe a savage Beaver; to soften frowns and yet fire one with passion. It was gratifying to watch a million and one Americans completely relaxed with their heads nodding imperceptibly; to watch them enjoy the effects of his inebriating music and completely lose themselves in it.



LITTLE PEOPLE invaded the campus as outsize figures walk off with costume prizes at Halloween party, Tuesday, Oct. 31.

(Continued from Page 1, Col. 3)

classrooms. Students will be able to work at their own speed and will get the individual attention they long for. In addition, they will benefit from programmed instruction from the best brains in the country.

The new faculty will be more mature and more thoughtful. They will be enormously motivated and will be concerned with process as well as content. Along with these changes, there will be a revival of values often neglected now. There will be "more freedom and more opportunity" and a "return to the role of the liberal arts college." Furthermore, there will be a new kind of campus; more fluid, more closely related to the urban environment, and with greater opportunity for foreign travel.

Shock Coming

Mr. Pray summed up his speech by saying, "Those who feel that only the old ways are good are in for a great traumatic shock."

Following this speech, the group broke up into six smaller groups for discussion. Topics discussed were: How can we make the maximum use of our urban environment? What is the role of the student in higher education today? What is the role of the faculty in the life of Beaver College? Is Beaver preparing students for "this age of miracles?" Finally, are Beaver students "getting their money's worth?"

The results of these group discussions were given to the entire conference following lunch. As far as the first topic goes, it was decided that Beaver must relate more to the community and the city.

NOW is the time to think of
XMAS PORTRAITS

EMIL RHODES STUDIO

1536 Wadsworth Avenue

CH 8-3088

SPECIAL DISCOUNTS TO BEAVER STUDENTS

GLENSIDE TYPEWRITER COMPANY

All Makes: Adler - Facit
Olympia - Olivetti
Underwood - Royal
Smith Corona

FREE Pick up & Delivery
For Repairs including
Portables

294 Keswick Avenue
Glenside
TU 6-2131

Sacchetta's Esso

Free Pick-up and Delivery
LUB, OIL CHANGE, WASH,
AUTO REPAIRS

TOP VALUE STAMPS
259 South EASTON ROAD

Next to Penn Fruit

TU 4-9610

Open 7 Days a Week
7 A. M. - 11 P. M.

(Continued from Page 2, Col. 3)
We don't get on with anything. We don't ever succeed in anything."

Language Barrier

One aspect that may cause playgoers some trouble is that the play is very, very British. It contains many references, slang words, gestures, etc., which are necessary and appropriate in the context of the play, but which may escape or baffle those who are not familiar with them. For example, a large part of Archie's dialogue revolves around the fact that you can't get draught Bass in Toronto — and if you don't know what draught Bass is, you are justifiably puzzled.

Archie Rice, played by Harris Yulin, is a delight. He is a lecherous old man in his vaudeville revue, smirking and bumping and grinding his way through his bawdy songs. He is kindly father to the puzzled Jean, fresh from a protest march in Trafalgar Square and a quarrel with her fiancé. And he is loving husband and insidious puller-down of the withering Phoebe.

Adelaide Klein, as the sagging, nasal, fractious old Phoebe, is excellent. She is the old woman on everybody's block, still remembering when; the petty, excitable, unreasonable but loving witch who can't or won't be turned out to pasture.

The play's structure may also be a stumbling point. It is written as a series of vaudeville acts, almost vignettes, a technique which provides great opportunity for contrast and juxtaposition, and it is as well totally appropriate for the story of a group of vaudevillians in various stages of falling apart (though, as Phoebe points out, "Better a has-been than a never-was").

The *Entertainer* is not an easy play, either to understand or to accept, within and without the context of drama today. It requires that its audience bring to it something more than the wish to be entertained. It asks its viewers to remember some things and to forget others. TLA's production is a fine one — good cast, good staging, good music — and, both within and without reservation, *The Entertainer* is a fine play.

**Reminder:
Career
Workshop
Today
Open to
Everyone —
All Classes**

Hockey Team Boast Winning Streak

Beaver's hockey team continued its winning season by defeating Temple University, 2-1, on Oct. 20. Goals were scored by center half-back Janie Owens and center forward, Joanna Smith. A strong defense network kept Temple's forward line from the scoring position after their first goal was tallied.

Beaver triumphed once more, shutting out Drexel 2-0 on Oct. 26.

Left inner Ginny Burch scored both goals for Beaver. Goalie Helene Evans helped to keep Drexel scoreless by providing a solid defense with a number of spectacular stops.

Probably the hardest-fought game of the season resulted in a 2-1 defeat for Beaver at East Stroudsburg on Oct. 17. The team battled Stroudsburg in an equally-matched and fast-moving game. Right inner Ellen Brennan scored Beaver's single goal. Fullbacks Chris Clark and Jill Platt did an exceptionally fine job in keeping Stroudsburg from scoring.

Ursinus and Beaver fought to a 0-0 tie on Oct. 24. The play shifted frequently from one end of the field to the other, but Beaver was unable to achieve success in scoring. Halfbacks Diane Trombley, Jane Robinson, and Janie Owens formed an impenetrable defense in addition to backing up the forward line. Helene Evans made many fine saves at the goal edge.

Hockey Team Tally: 4-3-1

Captain of the hockey team Diane Trombley and Coach Miss Elisabeth Mackerell agree. "It's been one of the best hockey seasons ever." Commented one team member "... and we don't even have physical education majors."

Beaver has tallied a total of 4 wins, 3 losses and 1 tie. For those who demand an explanation for losses during a reputedly successful season, the three losses were suffered against the traditional rivals ... the ones with a string of five hockey teams and a quantity of physical education majors from which to draw. However, even the losses, far from the usual one-sided slaughter, were evenly-matched, hard-fought contests.

On Oct. 28 and 29 the team was judged at the All-College tryouts. Beaver's team scrimmaged three times on Saturday, winning a match against Drexel and tying Swarthmore and Penn.

On Sunday, the teams were divided up and judged a second time. In stiff competition, five girls from Beaver's varsity placed on All-College teams. Janie Owens and Diane Trombley were placed on All-College three, Jill Platt was selected for the fourth team and Ginny Burch and Jane Robinson were placed on the honorable mention team.

Janie, Diane, and Jill will practice with the others who were selected on their teams and then compete for placement on the All-Philadelphia hockey teams on Nov. 11.

Coach Miss Mackerell is exceptionally pleased with the spirit of the girls and team members agree that working with Miss Mackerell has not only boosted team morale, but has helped them greatly in playing as a solid team. The fact that only two of this year's team are seniors makes the prospect for next year's season equally good.

RESULTS OF FACULTY SCRIMMAGE AGAINST LA SALLE, FRIDAY, NOV. 3:

Faculty 24
La Salle 12

Beaver, Lafayette Sing Together

The Lafayette College Glee Club, directed by Dr. John Raymond, will combine with the Beaver College Glee Club under the direction of Dr. Dorothy Haupt in an informal concert on Friday, Nov. 10, at 8:15 p.m. in Murphy Chapel.

The Beaver Glee Club will include in their presentation "Hey, Look Me Over," "Minnie and Winnie," "The Deaf Woman's Courtship," and "Dream Peddlery." The two choirs will combine and do two mixed numbers, "Russian Picnic" and "One Nation, Under God."

The Beaver Sextet will also perform, singing "Chim Chim Cheree" and "Yesterday."

English Dep't Enriched By Mr. Moller: A Dramatic "Jack of All Trades"

by JACQUIE KENUK

For those who don't know him either by name or by classification, Mr. Peter Karl Moller may be only superficially classified as a staff member of Beaver's English department. For Mr. Moller is one of those vitally committed people who, by the very diversity of their interests and talents, defies immediate categorization.

Mr. Moller's life does, however, have a central theme of communication, a theme which makes his life meaningful and which, by the very nature of his art, will hopefully bring a little more meaning to others' lives.

Mr. Moller communicates through the medium of drama, but this is where the diversity appears. For he



Peter Moller

can most aptly be described as being a sort of dramatic "Jack of all trades," who began by planting both feet firmly on the literary — dramatic soil at Syracuse University, and who has been harvesting experience and ideas ever since.

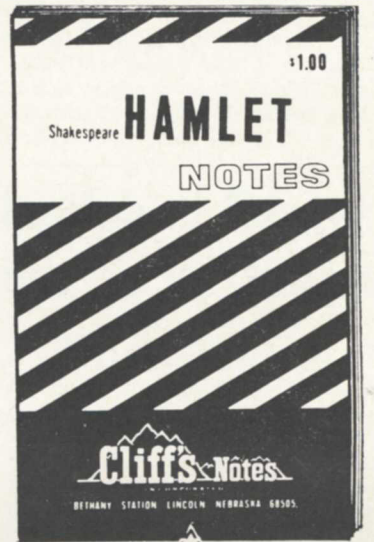
While a Syracuse undergraduate majoring in English and creative writing, Mr. Moller wrote two short films, and was a member of the Boarshead Drama Society. He was active as writer and general organizer for local television and radio productions, one of the latter of which evolved into a popular WNE D author-scholar interview program entitled "To the Book Shelf."

Continuing along the same lines

as a graduate student at the University of Pennsylvania's Annenberg School of Communications, Mr. Moller functioned as both student and teacher of TV production and direction. He received a Shubert Foundation Award for 1967-68, which gave fellowship aid for complete research on a historical drama concerning the Philadelphia Plague of 1793 entitled *Sanguado*.

After graduate school, Mr. Moller was connected with the CBS Repertory Workshop as both actor and writer, and with the Alden Park Players and Germantown Players as both actor and director. Last summer he participated in a state-funded, deprived area project in upper Pennsylvania under Title III, which attempted to enrich school children culturally.

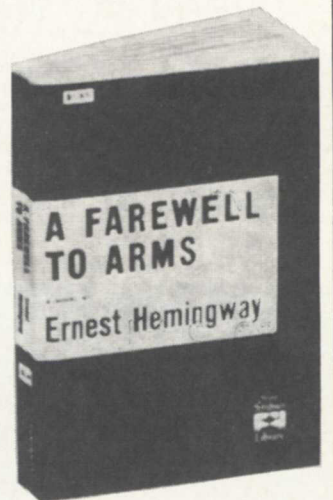
This is Mr. Moller's first full-time teaching job, and he hopes to eventually broaden his teaching horizons at Beaver so as to encompass such mutually stimulating courses as creative writing, drama, and mass media communications.



**HERE I AM,
PICK ME UP
AT:**

**BRADD ALAN
Book Stores**
CHELTENHAM CENTER
&
BUCKS COUNTY MALL
Street Road, Feasterville
HOURS: 9:30 A.M. to 9:30 P.M.
OPEN SUNDAYS

**BRADD ALAN
Book Stores**
Quality Reading



Only
\$1.65

**BRADD ALAN
Book Stores**
CHELTENHAM CENTER
& BUCKS COUNTY MALL
Street Road, Feasterville
HOURS: 9:30 A.M. to 9:30 P.M.
OPEN SUNDAYS



READY FOR ANYTHING (well, almost), Beaver's FFL team (Faculty Football League) flexes its muscles before the big scrimmage with LaSalle.

**Rizzo's "Pizzeria"
Restaurant**
TOMATO PIES —
SPAGHETTI — RAVIOLI
Known 1/2 way around
the world
TU 7-2927
21 East Glenside Avenue
Glenside

Quality Drugs
Prescriptions

Phone TU 4-5886

BEAVER PHARMACY

269 S. EASTON ROAD
(Penn Fruit Shopping Center, Glenside, Pa.)
SERVICE OUR PRIVILEGE
QUALITY OUR CONSTANT AIM

MARK - BRIAN - RICKY AND SID OF
SUN RAY RECORD SHOP
CEDARBROOK MALL
WYNCOLE, PA.

WELCOME BEAVER GIRLS

Widest Selection - Lowest Discounts
Special: Bring this Ad until November 15, 1967 for
10% off every purchase over and beyond our
ALREADY DISCOUNTED PRICE

For Better Jewelry, Gifts, Leather Goods and Silverware
at better prices come to

MELROSE JEWELERS INC.

DIAMONDS AND SILVERSMITHS
246-248 KESWICK AVENUE
GLENSIDE, PA. — TU 6-9220
FINE WATCH AND JEWELRY REPAIR
Open Mon., Wed., Fri. 'til 9:00 P.M.
Tues., Thurs., Sat. 'til 5:30 P.M.
AMPLE PARKING

**empty
earlobes
filled
here ...**

*an interesting
selection of
pierced earrings
... with inviting
price tags*

ANTIQUe & CoNTEMPoRary JEWELRY
Watch & Jewelry Repair

744 Yorkway Place
Jenkintown
(In the arcade in the 400's
on Old York Rd.)
TU 4-4606



Wednesday till nine

A LITTLE GIRL TELLS A LIE . . .

AND SUDDENLY IT'S

THE
CHILDREN'S
HOOR

THEATRE PLAYSHOP PRODUCTION

November 15, 16, 17, 18, 19

LITTLE THEATRE

8:30 P.M.

\$1.25 For Off-Campus Public